

Twist

WINTER
ISSUE

November, 1989

The Nation's Only Bi-Coastal Street Music Magazine

WARRANT



Double Platinum

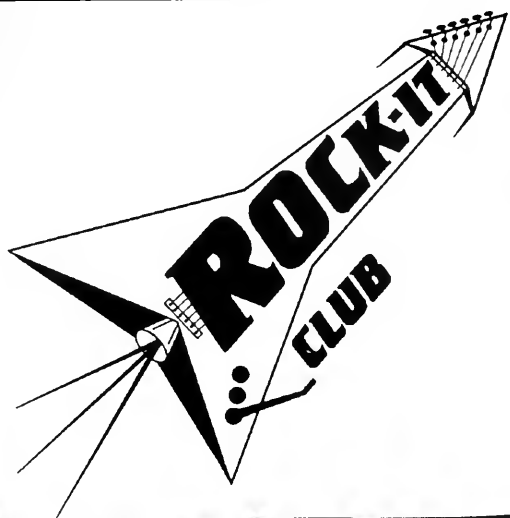
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GREETINGS, BEATINGS, AND AA MEETINGS

Yeah. That's right. You've picked up another magazine on your way out of your fave club or record store. Think again...or should I say look again! You've got the premiere issue of *THRUST*, the nation's first bi-coastal street music magazine. We've scouted the United States for the primest city to test market a totally new concept in rock journalism. And, guess what?! Tampa won out! From the West Coast to the Sun Coast, we cover the action in the clubs and on the streets. Through cooperation with the writers from L.A.'s original and best rock paper, Rock City News, we will bring you the latest happenings from coast to coast!

As this premiere issue shows, *THRUST* will always be packed with the hottest street journalism around. Staff writers from across the country will bring you backstage confidentials about the latest happenings: the stuff that *YOU* want to see.

THRUST will be available at the hottest spots in town from the clubs to the record stores. This issue is complimentary to turn you on to Florida's newest and best music magazine.

THRUST is jammed full of exclusive band interviews, group profiles and in depth, on the spot show and album reviews.

This month's issue features an exclusive look at **WARRANT**. The hottest new band in America, Warrant has already sold over 2 million copies of "DRFSR" and chose Tampa Bay for the sight of their newest video. On the verge of a national tour with **MOTLEY CRUE**, Warrant's rampage is in full swing. Secondly, *THRUST* features a spotlight on **JASON BONHAM**, drummer begotten. From playing with **LED ZEPPELIN** to his rising solo career, Jason steps out from the shadow of his father. Out of L.A. this month comes Hollywood's Newest Bad Boys, Geffen Recording Artists, **JUNKYARD**. Caught before their show at Jannus Landing, Junkyard explains how they plan to conquer the rock-n-roll crown. **WICKED TEAZE** drops in for an interview before they hit the City of Angels this month. And, don't forget the **ZEROS**. Just signed to CBS Records, L.A.'s **PURPLE**

HAIRED ZANIES are on the edge of taking America by storm in their souped-up, grooved down Zeromobile. Finally, *THRUST* is proud to introduce exclusive profiles of **KILLER MOCKINGBIRD**, one of Hollywood's most promising new acts and home-town party favorite, **KITTY GRINDS**. Finally, check out the latest in backstreet Tampa Gossip from **THE BLACK CAT**, the Bay's answer to Rona Barrett!

Thrust brings you a new breed of rock journalism that is unprecedented in the Tampa Bay area—hard hitting and deep pounding. You can be assured that *THRUST* will always bring you the newest, hottest entertainment news around. And, this is just the beginning. Write to *THRUST* at 8401 Ninth Street N. Suite B-220, St. Petersburg, FL 33702.

See ya next month.

Christopher "Robin" Phillips
Editor/Publisher

THE PEOPLE BEHIND THRUST

Christopher Robin Phillips: As computer graphics consultant to Los Angeles' Rock City News, Chris is responsible for many of the changes which brought that paper from an underground throw-away to a highly respected Rock Photo-journalism throw-away. Chris incorporated electronic computer production into Rock City's schedule, bringing a higher level of professionalism to the newspaper.

Working closely with Los Angeles bands, management and record labels Chris has an inside knowledge of the rock world, from the streets to the corporate conference tables.

Bringing his talent to the Bay area, Chris has established *THRUST*, the nation's first bi-coastal street music magazine.

Ted Galaris: Like Chris, Ted is another L.A. transplant with roots that span the free world. Director of The Powerhouse Company, a Milwaukee-based international production group, Ted has worked exclusively with original songwriters and his experience crosses the boundaries of several musical genres. Furthermore, Ted's fifteen years in the graphic design and print media fields make him invaluable to *THRUST*.

Bobbie O'Rourke: As an ironic juxtaposition, Bobbie O'Rourke moved from Miami to Los Angeles where she began working on Rock City News with Chris. As the current Art Director and Electronic Graphics Consultant to Rock City News, Bobbie has the latest scoop on the newest happenings, quicker than any other rock reporter in the world. The former art director of Eastern Airlines, Bobbie left the corporate world to enjoy the rock and roll lifestyle. As the West Coast Director of *THRUST*, Bobbie makes sure that the hottest news hits Thrust first, whether it is the signing of a new band to a major label or a hot show on Sunset Strip. Born and raised in Florida, Bobbie knows what features will best attract Florida audiences.

Michelle Deane: Born in Detroit, Michelle still has had absolutely nothing to do with the rock and roll world. She does, however, bring her experience as Art Director for Palm Beach County Magazine, Boca Raton Magazine, and consultant for Tampa Bay/The Suncoast Magazine; lots of four-color magazine production experience; and a polished look and feel to *THRUST*. A Macintosh based designer, Michelle's portfolio includes regional and national publications.

Violet Szilvas: Hollywood's famed "Rock and Roll People Broker", Violet is currently in Miami on sabbatical. She is in the midst of writing her first book tentatively titled, *Welcome To The Jungle*, a guide on how to make it in the dog-eat-dog rock and roll world. Violet is a publicist by trade and has taught communication courses at UCLA and given national seminars on the music business.

Michael Barnett: Take a personal journey through Rock Limbo with *The Dancing Man*. A satirical novelist, Michael is a promising writer. Whether you agree with his viewpoints or not, *The Dancing Man* will make you think about rock, yourself and the world. As a bonus, Michael will be contributing his unique short stories to *THRUST*.

Gerry Gittleston: Gerry knows more about the Rock and Roll Happenings than the National Enquirer knows about Elvis' Evil Twin Clone. Having a knack for picking out megastars while they are still struggling musicians, Gerry personally pegged Guns N' Roses, Warrant and other LA bands for stardom while they were still handing out flyers on Sunset Strip. Gerry hosts the G-Spot Jam held monthly at Whiskey-A-Go-Go in L.A. and brings his column, *The G-Spot* to Tampa audiences for the first time.



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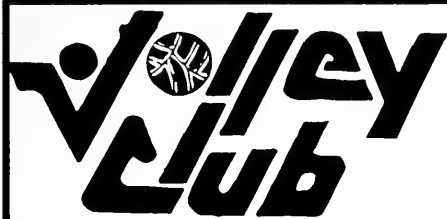
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8 p.m.

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4
Big
Metal Acts

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Nov. 6—Fester, Death Cry
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Nov. 13—The Guff
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Your Parents Will Definitely Disapprove!

Search and Seizure

The rock-show scenario is usually the same. Get up on stage, make a half-ass attempt at catching the sound off your last album, talk about how good it is to be back in Bumfuck USA, do one predictable encore, then rush out the back with your check in one hand and a groupie in another. After 30 years, the story hasn't changed. But, once in a great while, when the elements are just right, something amazing happens. If you've gone to handful of concerts in your life where this is the case, you will immediately now what I mean. The Who at Leeds-'71, Kiss at Madison Square Garden-'77, and U-2 in LA-'88. Well, there's a new name to add to this list-Warrant-St. Pete/Tampa-1989!

From the first note of "Against the Law" to the final echo of "Tush", Warrant rocked St. Pete/Tampa like no band has done before. Some bands *play* rock and roll. Warrant *is* rock and roll!

With their debut album crossing the Double Platinum Plateau and their single "Heaven" at the top of the MTV charts, Warrant can do no wrong. "Heaven" itself has sold over 650,000 copies. Not bad for a band that was handing out flyers on the Strip two years ago. Transcendence—from their stage show to their musical creativeness, Warrant has blossomed into a tight, polished unit. Tightness alone doesn't make a band however. It takes a certain chemistry that blesses only the hottest bands. And, Warrant aced their chemistry test!

Warrant came to Florida to shoot the video for the third single off the album, "Big Talk." Why Florida? Well, the answer is obvious. The band was so impressed with the crowd response at their Sun Dome show in August that they knew right where to go for the new video. Returning from a promotional tour of Europe, Jani, Joey and the band were glad to be back in the states. European attitudes and American Rock don't always blend well and the band found a less than friendly welcome from some obnoxious Europeans who had nothing better to do but to try to start trouble.

The big news of course is the tour. Which tour? Why the one that starts with Motley Crue November 16 in Arizona. Is the band excited bout touring with the Crue?! You better believe they are. From Arizona to New York, Warrant will be on the hottest tour of the winter. And, Warrant is ready to kick some ass. With a new stage show and eight songs toward the new album already laid down, Warrant is cruising and the ride hasn't even begun yet. Look for a feature length band video to be in the stores for Christmas time, featuring Warrant incognito. Here's what to expect: Spend Christmas with Guido, Warrant's new mascot who will go down in rock fame quicker than Iron Maiden's Eddie or Dangerous Toys' Bill Z. Bubb. Guido will be featured in his Stinkin' Rich glory. Be sure to look out for the Ninja Bodyguard in the video. It's actually Joey. What about Jerry and Steve.

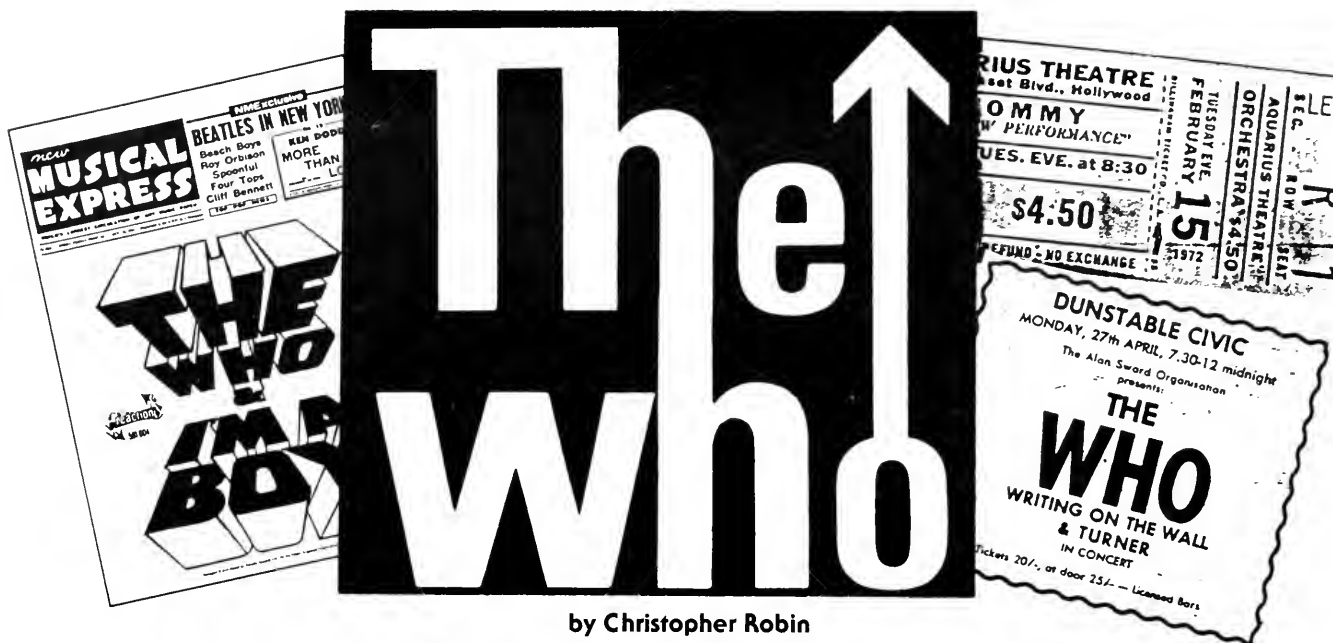
with Warrant

Well, believe it or not, they will be posing as negro women. Jani was typecast as some wierd dude and Eric will be a Nerd Accountant. Back to the show—the new improved Warrant stage show—featured a Cherry Picker from which Jani broke into “Cold Sweat”. Steve’s drum kit is flanked by a huge “W” and it was free Warrant Wads for everyone during “DRFSR” when the money balloons broke from overhead. Although the band’s set list was essentially the same as their previous show, the magnitude of energy that Warrant brought with them made the show phenomenal. Jani just won’t let success get to his head. Jani’s rapport has always made Warrant a crowd pleaser. Wearing a Red **ROCK-IT CLUB** shirt, Jani strutted the stage, stroked his microphone, licked his lips, graabbed his crotch and made every girl in the audience wet their pants. Bras and panties were flung up on stage as the female brethren appeased the band. Now that’s crowd cooperation at its finest!

It’s back to Hollywood for Warrant as they await the tour next month. Their time will be spent in the studio working on the new album and relaxing from the hard-worked summer. What will be the next single after “Big Talk”. Popular opinion suggests “Sometimes She Cries”. Stay tuned to Thrust for the latest Warrant developments and be sure to catch *The History of Warrant* in January’s issue.



By Christopher Robin and Nasti Pustorini



by Christopher Robin



"We may not be who we were, but unmistakably, undeniably we're still the Who!" This sums up the feeling in Tampa this July evening as Pete Townsend addressed the crowd of 60,000 fans in Tampa Stadium. In the midst of their national reunion tour, Townsend squashed claims that the band was touring solely for financial gain. "Contrary to what you may read on assorted scraps of paper outside this stadium," Pete said, "we are not doing this for the fucking money. We're doing it because we want to!"

Opting for no opening band, the Who started out their 3 hour trek of tunes with a medley from "Tommy" which will be performed at the Universal Amphitheatre this month. With tickets there hovering in the four-digit range, it was nice to get a preview for a fraction of the cost. Featuring a celebration of 25 years of Who music, the set list was a veritable greatest hits package at 120 decibels. Every song had been heard by every person at least a zillion times before, making for audience sing-alongs as in "Behind Blue Eyes".

The band could be billed as "The Who +" since Pete, Roger and John were joined by a horn ensemble, keyboardist, second guitarist, percussionist, drum-

mer and back-up singers. Even for this large collection of support personnel, there was no doubt who would be spotlighted (no pun intended).

Townsend's aversion to the electric guitar was due in part to the degree of hearing loss that he has acquired over the years. This gave the second guitarist the freedom to hold down the power chords while Pete concentrated on acoustic embellishments. Fear not fans, Pete picked up his trusty axe on "Won't Get Fooled Again", "Baba O'Reilly", and "My Generation". When pressed for an opinion on how Townsend's energy was holding up on the tour, the Who's staff photographer related what had happened during a Toronto show. Apparently, Pete was a little too excited on his down-

strokes and nearly took off a piece of his finger while attacking the strings—not exactly the actions of a pacified guitarist.

Daltry looked lean and excited, swinging his microphone in his archetypal style. Although off on some of the high parts, he held the vocals well.

A highlight of any Who concert is always the driving bass runs of John Entwistle. For anyone who remembers his solo performances at the Country Club or at Celebrity Theater, this was a fine treat. Not only was John in his home turf, he was in top form, adding a presence to his playing that only comes with intimate knowledge of one's craft.

Obviously, the antics that made the band so notorious in the 60's and 70's were behind them. Those who waited

for Pete to save the children from the flaming amplifier and destroy his guitar in the process had best wander through their history books. If the ghost of Keith Moon was about, he could have slept through the show—the power of the old Who was gone. Still, the band made up for their lack of spontaneity in their musicianship and band unity. If twenty-five years of touring doesn't make a band tight, then nothing will.

The apex of the evening was the encore which didn't

include any Who songs at all. Instead, the crowd was treated to a down tempo version of "Hey Joe" which was dedicated to Jimi Hendrix. Daltry picked up his guitar for the first time in the evening for this number and sang with an impact which was occasionally lacking in the group's own numbers. The final song featured John Entwistle on lead vocals, "Twist and Shout".

After the Tampa show, Pete was overheard as remarking that the tour "had been rather hard" on him and Roger. However, recent rumor states that the Who actually enjoyed the tour and may be in the recording studio working on a new project. Only time will tell if this is the last that we've heard from the Who!

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STRANGER

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2-4-1-DRINKS 5-8 PM

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TOYS 'N JUNKY

Jannus Landing was packed that Saturday night for an assault from two of the nation's up-n-com-ing, down-n-dirty rock bands:

Junkyard and Dangerous Toys. Both bands are beginning to receive national attention, both in terms of radio and video play. Good deal, too. The folks from No-Clubs proved that they once again could bring the hottest bands to the Bay Area. Why spend \$22.50 to hear plastic arena noise when bands with some real feel, personality and energy can blow you away at an intimate venue at half the cost. Free plug aside, if you missed the show, you missed raw entertainment at its purest.

Junkyard opened up the co-headliner. The newest street band out of LA, Junkyard is no GNR Clone. Their debut album on Geffen is definitely something to pick-up. Produced by "Let's turn this album to gold" producer

Tom Werman, the album catches the bands street energy while still fine-tuning the roughness for the masses. Werman is known for his work with Poison, Cheap Trick and Ted Nugent and brings his 15 years of experience to the Junkyard Gang.

Caught lounging by the pool before the show, bassist Clay Anthony was more than happy to bring me up on the latest band happenings. On the second leg of their tour, Junkyard is co-headlining every night with Dangerous Toys, a scorching R-N-R band out of Austin, Texas. No posh ambiance for this street band, Junkyard is hitting a new town every night, currently banging out southeastern tour stops. And what does the future hold. Well, after jetting back to Los Angeles for the RIP Magazine Jam on October 15, Junkyard is keeping their fingers crossed for a blow-out European tour to end out the autumn. Not only that, but an opening

slot on a national tour is just around the corner.

With their debut album climbing up the charts, Junkyard's strategy is at the grass roots level. Play as many venues as you can and hope for local support from the respective radio stations. This game plan seemed to work well in St. Pete. Although the ominous clouds kept the paranoid at home, the brave trekked out to Jannus Landing for the show. Credit must be given to Charlie Logan and the gang from WYNF for putting Junkyard on a rotation schedule. That's the tough part, Clay informed me, for without local advertising and airplay, it's hard to pack every venue.

Hey, what about Junkyard's performance? The band kicked into an hour plus set of raunchy, riotous Rock and Roll with "Can't Hold Back", "Life Sentence", "Shot in the Dark", and a treat that isn't on the album, "Take Me Home". The second half of the set

THE



included "Hot Rod" and "Hollywood" (the first video, currently being aired on cooler music-video stations in your area). The night ended with "Texas" and a sped-up, grooved out street version of ZZTOP's "Tush." What a show!

Next up was Dangerous Toys! Yeah, you've seen "Teas'n Pleas'n", their crazed video on MTV: Who's that mascot of theirs. Why it's Bill Z. Bub, the Toy Clown from Hell. Bill was left in the playpen for this tour giving the band the opportunity to concentrate on their performance.

Dangerous Toys' self-titled album, now available on CBS Records, is produced by Max Norman of Ozzy Osbourne fame. Featuring Jason McMaster, lead vocalist; Danny Aaron and Scott Dalhover on guitars; Mike Watson on bass; and Mike Geary on drums, the album is a good representation of the energy and feel of the live band. No fancy production, just straight rock and roll.

The crowd, after getting revved up by Junkyard, was ready for another kick-ass show. And, Dangerous Toys was not about to play second gun to anyone. Party tunes here, rock and roll there, Dangerous Toys has a Texas background but a street-level attitude with such songs as "Outlaw", "Take Me Drunk", and "Hammer". Their newest video is "Scared", a song dedicated to Alice Cooper, and should be on rotation by the time this sees print. The crowd was stricken with a rowdy fever midset prompting the band to crank it out louder and faster with "Jo Lady", and "That Dog".

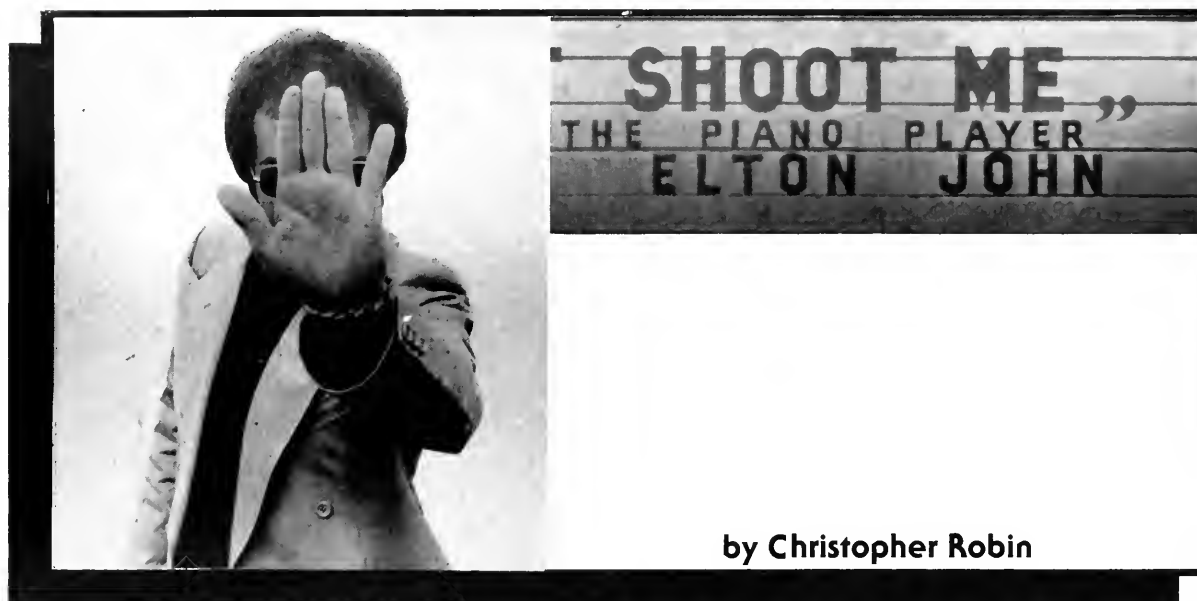
"Ten Boots Stompin" closed things out. Hard-core Dangerous Toys fans were expecting a repeat of the Phoenix show in which the stage ironically collapsed from under the band during "Boots". To top that off (no pun intended) a Lawton, Oklahoma show featured the ceiling caving in on both the

band and audience. Is this why the band opted for an outdoor venue?!

All kidding aside, Dangerous Toys is not just another southern rock band. Far from it! With the energy and presence of matured bands, Dangerous Toys closed out the evening with the same fervor that Junkyard opened the show with. It's rare when both bands have such an equal hold on the audience. I guess with these two bands, however, it's an every night occurrence.

Bonus points should definitely be awarded to the production group who teamed up Junkyard and Dangerous Toys for this billing. Although both bands fit the same genre, their respective styles and feel are unique. Having been to many shows with hit-and-miss acts, it was great to enjoy a cohesive evening of dynamite, powder-keg rock and roll. Both bands are cruising up the Rock-N-Roll Ranks so be sure to catch their acts the next time they're in town. ♪

Elton John at the USF Sun Dome?



by Christopher Robin

Elton "Should I Cancel Three Nights In A Row" John performs a robust set of no songs to the excited Tampa Crowd.



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JASON BONHAM

Some artists struggle up the rungs of the rock and roll ladder before becoming a household name. Other artists, through the help of genealogy, gain a head start on recognition. Such is the case with Jason Bonham. Although patriarchal comparisons are as inevitable as those in the Lennon family, Jason is in the process of proving that he is a musician who can be evaluated in his own right. Finishing up a warm-up tour in Florida, Jason had some exciting things to say about his future in the rock business. Mr. Bonham is on his way to Europe before returning to the states for an extensive tour with his own band "Bonham". Backstage at Tampa's Rock-It Club, Jason offered the following interview:

By Christopher Robin



THRUST: Who are some of your biggest influences other than your father?

JASON B: Drumming-wise, I suppose Danny Thompson, Jeff Acarro, and Phil Collins.

THRUST: When did you start playing the drums?

JASON B: When I was four years old.

THRUST: How do you feel about playing in your father's place at the Atlantic 40th Anniversary Celebration?

JASON B: It was fantastic. I've always dreamt about it since I was a kid. It was great to play in my dad's group. It was the greatest experience in my life and that's what brought about the record deal with the group "Bonham."

THRUST: What are some of the song's on your album?

JASON B: The first track which is released already is "Waiting For You" followed by "Bringing Me Down". Third is "Guilty". Fourth is "Holding on Forever" and you can look on the album if you want to see the rest.

THRUST: Do you have any favorite songs on your album?

JASON B: Yes, the first track, "Waiting For You" followed by "Guilty" and "Don't Walk Away".

THRUST: Do any the songs on the album have any type of special meanings?

JASON B: They all have their own different kind of approaches for each song because of the band's different influences. And, our music relates to everything we're writing about. We all have different influences and the songs all have special meanings that they all can relate to.

THRUST: What type of music do you play?

JASON B: We're very influenced by Zeppelin because I grew up with that music because of my father and of course my writing is going to reflect that. But, we all write together and have a Zep influence.

THRUST: Do you find that you are constantly being compared to your father in terms of styles.

JASON B: No, not really but they are always going to compare that anyways.

THRUST: On the new album, who wrote most of the songs?

JASON B: We all write together.

THRUST: What was it like being on tour with Jimmy Page?

JASON B: It was great. He's a nice guy and he did a lot for me.

THRUST: Is there any chance at all of a get-together reunion tour of Led Zeppelin?

JASON B: I doubt it. It's not up to me. It's up to them. John Paul Jones just signed a solo deal.

THRUST: When are you expecting the new album to be released?

JASON B: It hit the streets on Sept. 19.

THRUST: How long has the band been together for?

JASON B: 12 months.

THRUST: What are your main interests other than music?

JASON B: Dirt bike riding. I raced for seven years.

THRUST: What were the names of the other two bands you played for before forming "Bonham?"

JASON B: AirRaid and Virginia Wolf

THRUST: Is there a possibility of a music video in the near future? If so, what song?

JASON B: We just did a video for "Waiting For You", the first single on the album.

THRUST: Do you have any plans on going on tour with any other bands?

JASON B: We start touring the fifth of September. We're playing the Rock-It Club in Tampa. We're doing fifteen shows in Florida then we break and go to Europe for two weeks. Then we're coming back to do a major tour of the states.



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Hey, alright. I thought it was going to be a groovy Saturday night with the Barbara Eden Navel Convention happening at the Ritz in Ybor City. Why I had out all my *I Dream of Genie* paraphernalia. Would Larry Hagman be there though? That was the question!

Needless to say, I was a bit dismayed when I found out there was no Barbara Eden, but a band called Eden Rock. They aren't even related to Barbara Eden. And their navels, well that's something I left for the pubescent girls in the audience to ponder about.

Seriously, Eden Rock kicked out this Ritz Blitz with a dose of their down home rock and roll. A melodic band with a sharpened edge, Eden Rock put forth their all with such tunes as "Key To My Heart" and "Blue Eyes". It took me till half-way through the set to figure out that the band was playing Jesus-Rock. No problem, the band can rock with the best of them-the lyrical direction did not encompass the evening. No Stryper Bible Grenades either! Eden Rock did not have to shove their message down anyone's throats-the music spoke for itself.

Headlining this night's Blitz was Saber. The name and logo imply medieval Rock-whatever medieval rock means. Saber is a hot and powerful concept group that treated the audience to a visual and aural treat reminiscent of old Alice Cooper and new Queensryche. Comparisons don't stop there however. Influences from Styx' "Suite Madame Blue" and Rush "The Trees" were obvious as was the omnipresent

RITZ BLITZ
IN YBOR CITY
With Saber and Eden Rock
by Christopher Robin

narrator voice which could have been plucked out of Iron Maiden or Pink Floyd.

Only wanting to catch the first few songs, Saber kept me in suspense, waiting to see what chameleon trick they would pull next. Mixing Cooper Raunch with Geoff Tate operatics takes someone with vocal integrity and power. Blaze, lead vocalist and one troubled individual, is such a person. From down-n-dirty grit to high frequency wails, Blaze has the vocal chords that distinguish the band from most.

Let's not discount the rest of the band. The group was tight, tight and even more tight. The powerhouse, although sometimes overwhelming drumming of N.Y. Mike and solid bass playing of Jim Stevens secured the rhythm section. Steve Mathews, on guitar, filled the Ritz with metal crunches, melodic hooks and sweet pickings.

On the down side however, Blaze needs to stop watching GNR videos and develop a stage persona that is his own, not Axl's. Also, the unity of the songs seemed displaced. The intro's, middles and outro's could have been intermixed without anyone being the wiser. For songs to be cohesive, a common thread must run throughout. Listen to "Black Diamond" from Kiss guys and you'll know what I mean.

Only the third Floridian band I've seen, Saber gained every bit of applause from this critic. Their new release is called *Motions in Time* and is on Ozostomia Records. Be sure to pick it up!

THRUST Premier



WITTY GRINDS™



Name	Michael John	Philip Gregory	Bobbie Bedrock	D. Huber
Instrument	Drums	Lead Vocals/Rhythm Guitar	Bass	Lead Guitarist
Age	2/3/6	9/23/65	23	4/9/67
Hair Color	Brown	Brown w/ a tad of blonde	?	Brown
Distinguishing Marks	The Nose That Knows	Clean Fingernails	Freddy Krueger Tattoo	None
Fave Band	The Osmonds	Red Hot Chili Peppers G-N-R Van Halen	Shadowland	Van Halen Bang Tango LA Guns
Fave Song	Puppy Love	Jamie's Crying	Eddie	Unchained
Most Hated Song	Wild Thing	Syntho, non-talent bullshit	Anything By The Village People	All Rap Music
Shoe Size	10	8	9	8 1/2
Ego Size	10 inches	What Ego?!	?	No Ego!
Best Eats	Joyes!!!	Frenchy's Cafe	Morgan's Muffins	Hooters
Fave Hangout	Joyes!!!	Beach Bar	Kitchen	Tattletales
Fave Strip Joint	Joyes!!!	I Like All of 'em	Sweethearts	All Local Bars
Fave Form of Intoxication	No Comment	Sangria Wild Turkey JD	Severely	Beer Vodka
Fave Condiment	Mayo	Pepper For My Fries	Honey	Lemons Garlic Cherries
Ultimate Transportation	59 Hard Tail	Beach Cruiser, My Magic VW Bus	Elevators	Jet
Age Virginity Was Lost	14	Couple of Days Ago	12	15 1/2
Fave Sex Toy	Mine	Your sister	M & M's	Produce, Oil Ice Cubes
Fave Contraception	What?!	Stupid Question	?	Blow Jobs Just Pull Out
Celebrity You'd Most Like To Do	Pam Stein	I Just Know It's Not Cher	Stacy Q	Tracy Adams Tracy Lords Rebecca Rage
Fave Bimbo Pickup Place	Phil's Apartment	?	Anywhere	Concerts Beach Local Bars
Pet Peeve	Refer to Latter Half of Last Question	D. Huber (just kidding) People Who Don't Give A Shi About the Environment	People Who Stare When They See Long Hair	People Who Talk A Lot About Worthless Things
Describe Yourself in 3 words	Better, Faster, Stronger	O.K .Mellow Dude	???	Outgoing Luscious Fun

INTERVIEW WITH THE ZEROS

To the Zeros, getting signed must feel a bit like the seven-year itch. After all, the band first formed seven years ago, nurturing their talent in native New Jersey, transplanting briefly to London, then moving to Los Angeles — Monkees style, holed in a one-room apartment — in early 1986.

Sammy Serious, guitarist Joe Normal, bassist Danny Dangerous, and drummer Mr. Insane — soon became a dominating headliner on the Strip, but their over-the-top image and boundary-crossing musical attack kept most record contract holders just out of signing reach. Seems cartoon rock wasn't in.

Randy Sosin — one of the finest human beings in rock, by the way — who took the initiative to sign the Zeros to a full-scale recording deal not long ago.

Those Purple Haired Dudes, a pseudonym the Zeros occasionally play under, since the band performs so many shows. The debut album comes out in January, but it was just the other day that the Zeros came out to Rock City News, where the members settled on crates and milk cartons for this interview, the last ever conducted at the "old" Rock City offices — the shift to the Whisky was to be finalized the very next day.

GERRY GITTELSON: What led to the Zeros finally getting signed?

JOE NORMAL: It all started when we were playing our headlining show at the Palace. Randy Sosin came down and saw us. He's from Total Chaos Records (a cousin label of Pasha/CBS), and he really liked us.

GG: How'd you first come up with the name "the Zeros?"

MR. INSANE: Well, I'm a zero, so we're all sort of zeros, you know?

JN: We kind of represent ourselves. **MI:** It's what we are.

SAMMY SERIOUS: The band actually used to be called "the Double Zeros," but we shortened it about three years ago to be called just "the Zeros."

GG: And the other obvious question, I suppose, is why the purple hair?

DANNY DANGEROUS: It was an evolution process.

JN: Actually, it was an accident. We were all playing by the Welch's grape juice, and there was an explosion.

SS: We all did it at the same time. It was sort of a group thing that happened overnight.

JN: It was a ritual.

SS: What happened was, Joe was painting the ceiling and he dropped a can of paint on his head. It looked great, so I said, "Let's all of us do it."

GG: The first time I saw you guys

in concert, it blew me away that the fans in front were singing along.

MI: Yeah, we have a real bond with our fans. They're real close. They love the band, and they really got off on the music. If you see people singing to our songs, it's because they've seen us so many times.

GG: How long have you guys been headlining?

Orange County and San Diego, but outside of L.A., we haven't done that much.

GG: Will the farm folk in, say Davenport, Iowa take to your image?

JN: They're gonna love us.

MI: We're gonna cram this purple



shit down their throats. We're gonna fuckin' cram it down their throats! Put that in italics, or big letters.

GG: What's going on with the album?

JN: We're working on it already. We're in pre-production.

SS: We're in the beginning stages. **GG:** You've compiled quite a few original songs already, right?

JN: We have too many to count.

SS: You can't count all them on your toes and your hands.

GG: Which Zeros songs do you figure will make the album for sure?

JN: "Love's Not Fair," because that's always been a crowd favorite.

DD: But everyone has their own favorite.

JN: "Oh Yeah" and "Outcast of Society" will probably make it.

GG: Anything about the Zeros that might surprise Thrust readers?

SS: Yeah, we're a real band!

GG: What do you guys think of

some of the big bands to come out of L.A. lately, like Warrant?

JN: I think they're great. I think they're kicking ass all over. They're doing a good job.

MI: It's good. It's sort of like a Renaissance, a rock and roll revolution. It's cool.

GG: Who were your influences?

JN: I like the Who and stuff, but I also have other influences, like Christopher Columbus.

SS: The Beatles were a big influence. Alice Cooper's been a big influence.

MI: My biggest influence is Don Rickles. No, actually I just like the best of the 60s, 70s, 80s, and 90s — and the worst.

DD: I kind of grew up on Thin Lizzy and Cheap Trick, and Aerosmith.

GG: What local bands do you like?

MI: Love/Hate.

JN: I like Mystery Girls and the Glamour Punks.

SS: I like Black Cherry, too.

GG: So, we should look for your album in January?

SS: Yeah, we're gonna start off the New Year right. We're gonna start off the New Year purple.

MI: Yeah, we're the Rock of the 90s.

GG: What's gonna be the title?

JN: We have a title in mind, but we can't release it right now. It's a surprise.

GG: What radio format will the Zeros fit into — mainstream or alternative?

MI: I think it will be a little difficult (to get airplay) in the beginning. But then I think we'll be setting the trends. That's what I think anyway.

GG: The purple Zeros mobile that we see all the time, what kind of car is it?

SS: It's a Chevy Nomad, '68.

GG: You guys all share it?

SS: It's the band vehicle.

GG: Do you guys have any jobs besides playing music?

JN: I'm a good sleeper. I like to do my own make-up, too.

DD: We like to drink Big-Gulps.

GG: Do all of you have girlfriends?

JN: I've got a lot of girlfriends.

GG: Anything to add?

JN: Two plus two equals four.

GG: You guys have been at it a while — getting signed is like a catharsis, wouldn't you say?

SS: Oh yeah. It's really a good feeling. We've worked really hard to get it. I'm glad we got it, and let's keep going to the top.

DD: We'd like to tell all our fans to stay tuned; the record will be out soon.

SS: We'd also like to thank the fans for helping to push us to where we are. Keep coming to our shows! ♪

FOOD FOR THOUGHT

We hold these truths to be self-evident, that all people were created equal, that they are endowed by their Creator with certain unalienable Rights, that *among* these are Life, Liberty and the Pursuit of Happiness—That to secure these Rights, Governments are instituted among The People, deriving their just Powers from the Consent of The Governed, that whenever *any* Form of Government becomes destructive of these Ends, it is the Right of The People to alter or to abolish it. . . it is their Right, their *Duty*, to throw off such Government, and to provide new Guards for their future Security*.—Excerpted from the Declaration of Independence.

Twenty years ago, my friends and I would take these words door-to-door in suburbs of the United States and ask the inhabitants what they thought of these words. They almost unanimously thought that they must be excerpts from some Marxist Doctrine and that I should be ashamed of myself for spreading such incendiary ideas. Needless to say, that's far from amusing. It's also not amusing that many of my friends were accused by the government (for and by the People,) of well, as the Chinese would call it "Hooliganism," and routinely harassed and legally detained for simply having long hair? Heavens!!

Well, the flag is up, the race is on, and the conservatives are chomping at the bit to take away hard-won freedoms that are (again) going to profoundly affect the quality of life for all of us. Starting with the supreme court's resolutions that set back the civil rights movement 30 years, to the amazing furor over the flag, everything that I, and millions of others fought for are being turned back like the hands of time. More recently, the United States House of Representatives canceled an art show and one California Legislator unsuccessfully tried to cancel all funding for The Arts because ". . . the public should not support art which contains matter that would be objectionable to the majority of Americans." (the objectionable contents, by the way were photos of male erotica, I find no objection there, and a crucifix that had been dipped in urine, that's well, poor taste at best, but how much of R & R is deemed "Poor Taste?") Now I know that we are the public, and excuse me for being so bold but, who are these people who profess to intimate knowledge of the majority of Americans, with whom they are so woefully out of touch?

Better start rewriting your lyrics boys, the Moral Majority is back in town, and boy are they pissed (dare I use that word?) Offensive or sugges-

tive lyrics used to be tantamount to being a capitol crime. You might remember the George Carlin satire over "Seven words that you must never ever use on TV." (in case you don't, they are, and correct me if I'm wrong please: Shit, piss, tits, asshole, motherfucker, cocksucker, and cunt) Mind you, we couldn't even print those words in a public forum. How does the fact that Rhinestone Cowboy was X-Rated grab you? We are fast regressing to the witch hunts of republican puritanism, the likes of

the burner even as we speak. Offensive lyrics that are played in a forum that is open to all god fearing peoples will not be tolerated by these avenging angels, and while I support to the death, there *right* to be an asshole, I refuse to allow myself to become hostage to their religious fervor.

Can anyone out there remember that the murders of four students at Kent State culminated out of a peaceful demonstration, as a result of an exercise of our First Amendment? The Days of Rage? That the F.B.I. would

here, just let me point out a few more of the reasons that Jefferson and the others felt compelled to say "ENOUGH ALREADY!" To continue with the excerpts

". . . To prove this, let Facts be submitted to a candid world:

"He has refused to pass other Laws for the Accommodation of Large Districts of People, unless those People would relinquish the Right of Representation in the Legislature, a Right inestimable to them, and formidable to Tyrants only"—*Currently our government is not counting large blocks of peoples: Homeless, and Illegal Aliens (wonder what Jefferson would've thought about that?) and thereby losing the State of California the funds to feed and care for them and also losing to us, valuable representation in the Federal Branches*

"He has dissolved Representative Houses repeatedly for opposing <his> Invasions on the Rights of the People."—*Pretty fucked, huh? Couldn't happen now. Right?*

"He has made Judges dependant on his Will alone, for the Tenure of their offices, and the Amount of their Salaries—*No way! Buying the will of the Supreme Court? Preposterous!*

"He has erected a Multitude of New Offices, and sent hither Swarms of Officers to Harrass our People, and eat out their Substance"—*Pretty immoral don't you think? Sounds like classic bureaucracy to me.*

"He has affected to render the Military independant of and superior to the Civil Power.

"He has plundered our seas, and ravaged our coasts, burnt our towns and destroyed the lives of our People

"He is, at this time transporting large Armies of mercenaries to complete the Works of Death, Desolation, and Tyranny, already begun with circumstances of Cruelty and Perfidery, scarcely paralleled in the most barbarious of Ages, and Totally unworthy of the Head of a civilized Nation. . . . A Prince (or President) whose character is thus marked by every act which may define a Tyrant, is unfit to be the Ruler of a free People. .

Every one of these reasons that our founding fathers (and mothers) found to be so abhorrent in their officials may be found all around us. We are, through apathy and ignorance, allowing others, not just the government, but all those who would exploit the People or the players, to milk the land of it's vital resources, suppress the Freedom of Arts and Expression, and prey upon your weaknesses with false hopes and promises.

We're headed for a Tea Party, folks. And you all have gilt edged invitations, see ya there. ♪

"Better start rewriting your lyrics, boys, the Moral Majority is back in town, and boy, are they pissed..."

which you have never witnessed before. It's your life to live as you see fit for fighting for. A thing worth having

The Courts decision to not support Roe vs. Wade is a blow to women's rights that I could not conceive of ever happening again in this day and age. That they compound the insult by refusing to allow even the most cursory sex education in schools, and by withdrawing all support for Planned Parenthood, and family planning is, in essence, relegating us to the bovine duty to go forth and populate the land. Brood mare wasn't on the job description, guys. (The State of California recently refused to pay for an abortion for a 15 year old girl who became pregnant during the time honored ritual of gang rape, Sweet Jesus, what kind of monster have we become?)

As a woman, I am appalled, as a human being, I am outraged. This is the tip of the iceberg kids, and you can say you saw it first, right on the pages of your local mag. If you don't begin to formulate an opinion, and take a stance now, you can just start planning a parcheesi meet for Friday nights, because the places that you go to won't be there. They will chip away, and strip away every "den of iniquity" from sea to shining sea. They will tell you what you can and cannot put on you album covers. They will regulate what you can play in public, (and already in a landmark decision, how loudly you may play it) and that is on

assimilate dossiers on all suspected radicals and free-thinking individuals, who chose to speak out and incite the sleeping consciousness to rebel. Wake up, before it's too late, it's a hell of a lot easier to retain a right you already have, than to regain one that you have let slip away. Easier by far to defend a bunker, than to take one.

Don't get me wrong, things today have gotten out of hand. No doubt about it. Sodom and Gomorrah seem like vacation spots next to what we seem to accept as the norm. But education, not legislation is the key to winning this war. Not to amend the Constitution to protect a piece of cloth that granted, *represents* an ideal that should be sacred to all of us, but it's just a piece of CLOTH! (They refused to amend the constitution to give Equal Rights some tooth, because they said that equality for women was an given fact that didn't require putting it in writing) Our flag waving, Big Business brown-nosing president, (whom YOU elected, by the way, if you didn't at least vote *against* him) has decided that he will set presidential precedence and begin the process of rewriting a document that was drafted by individuals who had the *vision* to *insist* that "When the Government no longer represents the will of The People it is The Peoples duty to revolt."

Protest transgressions, or belly up and accept them.

Since you've stuck with me to

Bobbie O'Rourke is a regular columnist with THRUST.

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THRUST 'N THIS MONTH

November 1989

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
			USF Sundome The Call Rock-It Club Heartless Valley Club Renegade	Rock-It Club Heartless Valley Club Renegade	Jannus Landing Jason Bonham Rock-It Club Heartless Valley Club Renegade	Jannus Landing Badlands & Enuff Z•Nuff Rock-It Club Heartless Valley Club Renegade
			1	2	3	4
Rock-It Club Heartless Valley Club Renegade Aligna Vagina	Valley Club Fester, Death Cry & Denial		Rock-It Club Dirty Looks w/ Special Guests Valley Club Hemlock & Justice Done	Mahaffey Theater George Thorogood Valley Club Hemlock & Justice Done	Debbie Gibson (AARRRGGGGHH! Miami Sunrise Theater REO Speedwagon Valley Club Hemlock & Justice Done	Jannus Landing Concrete Blonde Masquerade Alien Sex Fiend Valley Club Hemlock & Justice Done
5	6	7	8	9	10	11
Valley Club Hemlock & Justice Done Aligna Vagina	Rock-It Club Law and Order	Tampa PAC Bob Dylan Rock-It Club Law and Order	Miami Orange Bowl The Stones (sold out) Tampa PAC Bob Dylan Rock-It Club Stranger	Orange Bowl-Miami The Stones (sold out) Rock-It Club Stranger	Rock-It Club Stranger	Tampa Stadium The Stalling Ranes (sold out) Call TicketMaster For Stones BusTrek from Orlando Rock-It Club Stranger
12	13	14	15	16	17	18
Valley Club Aligna Vagina			Sun Dome Jeff Beck & Stevie Ray Vaughn	Thanksgiving	Jannus Landing Mr. Big Faster Pussycat Danger Danger Princess Pang	Busch Gardens Donnie Osmond (Yeah!!!!) Jannus Landing Testament Annihilator WrathChild Stones at the Gator Bowl in Jacksonville
19	20	21	22	23	24	25
Valley Club Aligna Vagina		Just Say No to To Do-Si-Do		Special Thanks to TickMaster For This		
26	27	28	29	30		

W

I

C

K

by Christopher Robin

T E A Z E

Wicked Teaze is a band well known to many Floridian rock-n-rollers. National exposure in *Creem*, *Music Connection*, *Hit Parader* and (oh, my God, NO!) *Teen Throb* has put the band into the newly shining spotlight. Is this background enough to put them over the top when the band assault on Los Angeles begins in October? The band certainly thinks so! Meeting with the band incognito at a local happy hour set forth the scenario for our feature: *Wicked Teaze before the Big Time*.

Wicked Teaze is the following players: Scott — Guitars, Shawn — Lead Singer, Blake — bass guitar, and Tommy on the drums. Tommy, off on his own, was not able to make the interview.

THRUST: Well, we know who everyone is. Let's get right in to what is going on new with the band! What are your immediate plans?
SHAWN: We're going to New York for about a month and then going straight to Los Angeles. In L.A., we're going to grab an apartment and start promoting. Our first L.A. gig will be at FM STATION in North Hollywood.
THRUST: Does that mean you're going to shy away from the Sunset Strip?
SCOTT: We have certain plans for L.A. Basically, we're going to take the city by whatever means possible along with the great support that we've been getting from national magazines.
THRUST: What magazines?
BLAKE: Kerrang, Music Connection, Hit Parader, and Teen Throb along with Scott Baio.
THRUST: Not, Chachi the Anti-Christ! (laughter)
SHAWN: Between now and January 1, we'll have coverage in over ten national magazines.
THRUST: Is there major label interest at this time?
SCOTT: We're not really searching for major labels till after the first of the year.
THRUST: Rumor around the dental circuit is that you guys use proper oral hygiene.

SCOTT: Oh yes, we brush after every meal!

THRUST: Has the band played the west coast before?

SHAWN: No, I've been there but the band was formed here because its so much more feasible to have a band in Florida. It's so much cheaper to put a band together here and the circuit scene is so much different here than L.A. We can make money playing a club for a week's stretch.

THRUST: Now there's something you can't accomplish in Los Angeles. How do you plan to address the pay to play situation on the West Coast?

SCOTT: Hopefully with enough natural, I mean national saturation, between now and the first, we won't have to deal with Pay to Play. I keep thinking natural.

SHAWN: Well, we know what's on Scott's mind!

THRUST: Do you plan on going to Los Angeles until things happen?

SCOTT: No, we're going to L.A. to make things happen!

THRUST: Indefinitely, then?

SCOTT: We've made a really big noise so far and it's getting bigger all the time and we can amplify it in L.A. People out there are already beginning to wonder who we are. We've already received airplay on KNAC and Metal Shop!

THRUST: How would you describe your music?

SHAWN: It's nothing real new. It's just—we're not trying to prove any new Operation Minderime sort of stuff. We just like to play real straight-forward rock and roll!



SCOTT: Sleazebag Rock N Roll. We've been compared to real old Crüe. Real raunchy but not lame vocals or anything like that.

THRUST: You guys have an EP out! What can you tell me about it?

SCOTT: It's a six song EP that we produced here in Florida.

THRUST: Do you plan on using you EP when you go to L.A. or will you be going back into the studio for new tracks?

SHAWN: We'll use the EP mainly for club promos and we have new songs on tape that we'll also be taking with us.

THRUST: Do you have any producers in mind for who you'd like to work with?

SCOTT: Michael Wagner and Tom Werman not to mention a few others.

THRUST: Do you have investors?

SHAWN: Yeah, us! (HA/HA!)

THRUST: Are you looking forward to L.A. Groupies?

SCOTT: Are they looking forward to us?!

THRUST: What kind of visual style does the band have?

SHAWN: We really incorporate a lot of visual styles. It seems however we feel that day dictates how we dress.

T E A Z E

ED TEAZE

We're not glam.

SCOTT: It's surprise rock. New from K-Tel, order before midnight.

THRUST: What are some of your best songs?

BATE: "Lady on My Mind", "I Want Your Love" is a real hot tune.

THRUST: Since Tommy isn't here, let's talk about how you found him.

SHAWN: We had an original drummer but he had to leave. Then we moved to Cocoa Beach and played drums with Major Nelson and Genie. His favorite drum riff was in "Rock and Roll All Nite." (Laughter)
SHAWN: We were all drinking at a bar and met up with him and germinated him out of sterile urine samples.

THRUST: From a band on the verge of national success, how do you think your attitude will be toward Florida crowds?

BLAKE: There's some really good people in Florida—people who really rock. But the club owners just don't want to support local bands.

THRUST: So, you don't see a constructive attitude among the club owners in Florida.

WHOLE BAND: No!



TEAZE

THRUST: How will you get L.A.'s attention?

SCOTT: We'll just be ourselves. If that doesn't work, we'll shock the hell out of them—whatever it takes to get them to remember us.

THRUST: Will you immersing yourself in the L.A. scene. Will there be a lot of street promotion?

SHAWN: We'll do some street work but we can't risk losing our current level of exposure just to hang out on the streets handing out flyers. We'll be pulling off some publicity stunt but we don't know what yet!

THRUST: Have you considered building a mountain on top of Tower Records on Sunset and climbing it?

BATE: Wouldn't that be just like paradise?! (Laughter)!

THRUST: Do you have any wierd fantasies?



TEAZE

SHAWN: I've always wanted to get shot out of a cannon! I can't wait!

SCOTT: I want to be sling-shot at the moon. Or, is that sling-shotted? I also want to go bungee jumping!

SHAWN: I want Jim Bakker!

THRUST: Jim and Tami doing backup vocals?

SCOTT: With Jerry Falwell and Lizzy Borden.

THRUST: How would you describe your studio feel?

SCOTT: We have a pretty straight forward approach—not a lot of back-ups or overdubs.

THRUST: What will you be doing in California to support yourselves?

SHAWN: Doctors. We build docks!

SCOTT: We're going out to help set up the Stones tour and we'll bankroll all we can.

THRUST: So, will you be moonlighting at Tower Records?

SCOTT: I have a job with SIR Studios in the staging department.

THRUST: You won't have to be homeless band people then?

SHAWN: No, and we won't even need hair extensions!

THRUST: What about tattoos. Will you be getting any?

SCOTT: I was thinking of carving something into my arm with a knife and let it scar like that.

THRUST: Do you have any warnings for the Hollywood crowd?

SHAWN: It will definitely be something new and fresh excitement. It will be a good relief to come see us!

THRUST: Will you play any differently in Los Angeles?

SHAWN: We'll be playing 100% originals which is something which no one can really do in Florida.

THRUST: When you play in Florida, do the owners still make you play covers?

SCOTT: We have to play 50% originals and 50% covers but most bands

have to do at least 90% covers just to get booked in local clubs.

SHAWN: We have the following and support where we could get up to that percentage level.

THRUST: Do you have a killer cover version that you have up your sleeves?

SCOTT: We have a Wierd Al-kind of take off on a Poison song which is real sarcastic and funny. All our covers are killer!

SCOTT: Wait till you see the Teen Throb issue. They're having a contest. Take a picture of yourself with your hair spiked and the band will pick a winner. The grand prizes are EP's and the runner-ups get autographed posters.

THRUST: Now there's a happening contest.

SHAWN: Hey, at least it's a full page in a national mag.

THRUST: Wow! Do you think you'll blow away *New Kids On The Block*?

SHAWN: Aren't they the Whiskey house band these days?

THRUST: When will you be back in Tampa?

SCOTT: We'll be here for two weeks in November.

THRUST: Just long enough for a post—LA interview?

SHAWN: That's about it!

THRUST: That is about it. Thanks for the interview guys! And let us know how the big city treats you when you're back in town.

Fine Art

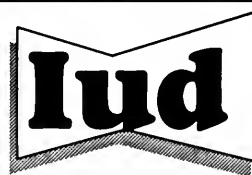
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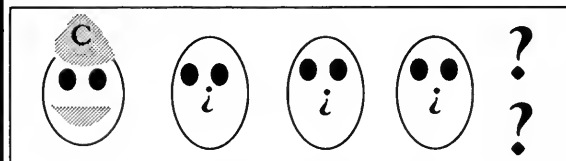
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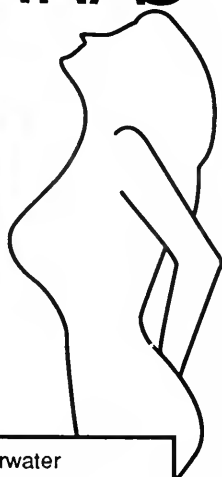
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BYTE THE BULLET RAISE HELL AT THE ROCK CITY NEWS SUPER JAM AT THE WHISKEY

I didn't see much of opening act **Machette Bette**, a 5 piece all girl band, but there's time for that, as they're a relative newcomer to the scene. But all hell broke loose when **Byte The Bullet** took the stage, opening with "It's Time To Party".

This hyperactive quartet hails from Rome, Georgia, and are taking the strip (and elsewhere) by storm. Blonde Haired, Blue Eyed lead singer Jesse, has an extremely powerful voice that evokes memories of Deep Purple, and he has developed this particular style quite nicely. The lead guitarist also has a very definitive style, and the rhythm section is tight, tight, tight. For such a young band (both in age, and in time on the strip) these guys are incredibly good. Even though a teensy bit overanimated on the stage, **Byte The Bullet** have a healthy, wholesome look that will mature into a phenomenal stage presence with very little polish needed. "One More Day in the City" is a number that the band wrote about day jobs, and night throbs and the rough road that R&R takes. A strong finish with "Push" was dedicated to the Rock City News, but we wouldn't have *Pushed* if the talent there in the first place.

BILOXI HOSTS GINA'S BIRTHDAY JAM WITH NEW HAVEN • TOMMI GUN • BACK STREET PUNKS • ANGORA • KRIGGER & FRIENDS AT THE TROUBADOUR

In a race against time I sprinted to The Troubadour (from *The Rock City News SuperJam* at the Whiskey) just in the nick of time to catch my breath and **New Haven**—with new bassist **Glen D'Mako**, previously of **Dirty Trixx**. D'Mako, 21, has only recently moved into the L.A. area from Orange County where he has been under wraps, or something as he is an truly talented bassist. Opening with "Sweet Suicide" Lead singer **J. Kirk Samler** (S-A-M-L-E-R, right Kirk???) removed any doubt in my mind that the abrupt changeover of bass players would upset the delicate balance between driving rhythm and intelligent, sensitive music. Better by far than any other time I have seen them perform, drummer **Todd Lane**'s dynamic band had the crowd whipped into a considerable frenzy.

These guys put on an energetic show that leaves a smile on your face as broad as the ones that they wear. Always looking as though they truly enjoying

entertaining you, **New Haven** comes across solid as an anvil and twice as strong. Strength that was evident in numbers like "Rock till Closing Time,"

and "When the Lights Go Down."

New Haven stands out in a league consisting of regrettably few other bands (such as **Host band Biloxi**, new comers **Seventh Ray**...) who can be exciting, sensuous, and stimulating without evoking the sleaze and the slime, that other groups hide behind. Bands such as these have become an endangered species whose musical should be recognized

and encouraged. Their abilities shines like a welcome beacon in an abysmal void of wanna be stars that sacrifice long term talent for instant Party Animal status. Strip survivor, **Tommie Gunn** Rocked up next, but I was busy gathering info, and wasn't paying enough attention to write an informed opinion of their show. Sorry guys, and I will be paying closer scrutiny next time. **Back Street Punks** most notable attribute was a plethora of obscenity that spewed forth like so many "swine before pearls," or something like that. Far be it from me to censor, but maybe a gift of a thesaurus is in order here to enrich their vocabulary. Too bad, as I was trying to be objective, their music was kinda tasty.

The next band to catch and keep my ear was **Krigger & Friends**. I was notably impressed with their ability to make a round, full sound with only 3, count 'em *Three* guys. **Krigger** hails from such noteworthy bands as **Ike & Tina Turner**, **The Beach Boys**, and a trail of others. Good Luck, guys, though with seasoned talent such as were performing that night, You won't need luck, skill alone will carry.

Biloxi came on next (after a bit of a sticky wicket, eh boys?) and I will wait to post my comments in a separate article, on a separate show, but suffice to say that they were the reason that I was coming to see the show in the first place (before I found out about **New Haven**'s appearance) These finished performers are headed for the big time in a hurry, so catch them before they disappear in a puff of stardom.

SHOTWELL AT GAZZARRI'S

Like every woman, I love surprises. Tonight, at **Gazzarri's**, I got one when I had the unexpected pleasure of hearing **Shotwell**, a highly motivated, distinctly different band.

Shotwell is a four piece band that is as diversified as a corporate conglomerate with twice the complexity. Guitarist **Damon M. Shotwell**, Bassist **Jim Wilson**, Drummer **Steven Anthony**, and frontman/lead singer **Michael Dee**,

make up the key elements in this group. They're going into the Studio on June 23rd, and I'm anxious to hear the outcome.

Formal music education will be all too evident to the listener and **Shotwell** have the pedigrees to substantiate it. All are currently Music Majors in various stages of earning their Degrees, and originally met at **Citrus College** in **Glendora**

intro to a beautiful song about a crippled little girl that tugs at your heart's strings. "Why Jennifer" played off his Jazz roots with an outstanding improvisation in a song with such great hooks, that it left you wondering what just tickled the taste buds in your ears. "She Don't Love Me" is a classic "Stones-ish" toe tapper, and this song is as powerful as it is playful, sure to be a winner. "House of Fun" utilizes **Mitchell**'s substantial prowess on the harp to make your bootie get up and shake of its own accord. "People get Ready" intros with **Damon**'s delicate, subtle harmonics, using a recognizable timbre on his guitar that the late great **Hendrix** made memorable. Now, for the grand finale, **Mr. P** took the stage to improvise with **Dee** in a rowdy, neck snapping, head thrashing performance that leads me to believe that his band, **Desperation Squad** may well be worth checking out.

Dee is a natural on the stage, holding nothing back at any time. His charisma and ability to talk to

the crowd make a stage presence that will be devastating as it grows. With just a little time and the effort that these boys put into their music, I think we're all in for a treat when **Shotwell** matures into a ripe product.

SWEET SAVAGE AT JEZEBEL'S

Star-date Sept. 13, and I've set a course for unknown territories on a mission that I already know will fraught with danger...of being trampled to death, by hoards of beautiful women flocking to see the sensational **SWEET SAVAGE**. The bronze, blonde musicians from **Hell** (well, Texas really, but hell *sounded* good) **Brothers Chris and Laine Sheridan**, (on guitar and bass respectively) drummer **Randy St. John**, and sensational new singer **J. Jaye Steele** are the molten core of this totally sensational hard n' heavy, sultry and saucy group. **Sweet Savage**, an experienced establishment, has an E.P. produced by ex-**Vincent Vincent**'s Bassist, **Dana Strom** (that, by the way, rode the charts in Europe and the U.K. in 1986, at the #1 spot for 16 weeks, while beating out **Poison**, **Cinderella** and **Jon Bon Jovi** all at the same time! Nice shooting fellas.)

C. Sheridan's limber gymnastic maneuvers are almost as inspiring as his tumultuous performance on his Custom Hand-Made guitar. (Made by **Chris' own** nimble little hands, too). **Steele**'s fire-brand performing style is definitely as sizzling as his vocals, and those, by the way are nothing short of awesome. **Steele** is the former lead singer of **Head East**, (who have 10 albums to their credit) and was signed to a major label for 10 years. **St. John**, the original drummer for **Sweet Savage**, rejoined the group recently to complete the prophesy. The story goes: The oracle of Hollywood put forth that one day a group will come to Hollywood (from Dallas, Texas) and it will lead the rest of the oh-so-dreary and unimaginative pack with a vision, and a fresh approach to an age old and noble profession, (not however, the world's *oldest*) that of the entertainer.

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Singers From Tampa Bay Have Something Great Going For Them

by Thom Downs

Singers from all over the country are moving to L.A. or N.Y.C., not just because the major labels and top managers are there, but also because the finest teachers of Rock and Pop singers can be found there.

It's almost impossible to find a teacher who really understands the special problems of the Rock-Pop singer, and who can greatly expand range, power, quality and endurance. Most singing teachers who can do all this have long since moved to where the big money is. And why not? Practically every lead singer in every major recording band is now studying with a private teacher. Even the backup singers are studying. Competition is just too stiff not to.

There is a teacher right here who rivals all of the famous teachers in the "big towns." His name is Al Koehn, and he has no intention of moving.

Al tells me: "I believe the Tampa Bay Area will soon become the next major performance and recording area for Rock and Pop music in the country, and I plan to be waiting here when that happens. When Geoff Tate or Tina Turner asks, 'Who is *THE* singing teacher around here?' I'll be the guy."

Al already has a lot to be proud of. You only have to listen to Midnight of Crimson Glory, Jeanelle of Maya, Patrick of Intice, Rick of Cruella d' Ville and many more great local singers to realize that Al knows his business.

For private or group lessons, call 586-6817.
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INTO THE JUNGLE

Ultraviolet

MAKING THE MUSIC SCENE

This is Part I of a continuing series on "How To Make It As A Musician—The Way The Record Biz Really Works" by entertainment industry publicist, gossip columnist and overall diva UltraViolet.

Acquiring an in-depth knowledge of the Hollywood music scene is the foremost consideration of any upstart or newly-relocated band aspiring to any degree of success. And what's the best way to introduce yourself to the record biz? Learn about the music industry and get to know the movers and shakers—then stay abreast of the rapid and continuous changes.

First of all, read everything you can get your hands on regarding the entertainment industry, especially the trades (*Hits*, *Billboard*, *Cashbox*), as well as the L.A.-based music publications covering the California scene (*Music Connection*, *BAM*) and consumer magazines (*Circus*, *Hit Parade*, *Crem*, *RockScene*, *RIP*). Additionally, if you're living in, visiting or moving to Hollywood, pick up copies of all the free local papers—most of them published weekly, bi-weekly, or monthly and some whenever—such as (listed alphabetically and not in any order of favoritism) *Concrete Jungle*, *Endless Party*, *No Shit*, *Rock City News*, *Rock Review*, and *Screamers*.

Individual musicians looking for gigs ought to devote as much time as possible to checking out bands before committing to any one group. Be prepared to spend a considerable amount of energy seeking out the most worthwhile opportunities; the best bands are inevitably the most difficult to locate.

For instance, one of my favorite local drummers left his talented Orange County band for success on the infamous Sunset Strip. Despite his earnest efforts for nearly a year, no diamond in the rough (not even a mere rhinestone) was anywhere to be found. It took a couple of guys straight in from Seattle to fill the void on Hollywood's dwindling live rock scene.

The key to success: try anything and everything (unless it's illegal, immoral, or fattening, of course)! This particular drummer found one of the hottest acts either of us had seen around in over a year through sheer luck (once described to me as the culmination of hard work and opportunity). His secret to success resulted from showing up at the band's audition not for drummers, but guitarists! What an unorthodox way of not getting lost in the shuffle. He was instantly liked so well (see Chapter 9 on image and attitude) that the band knew this was the man even before he played a beat!

In addition to pouring over all the editorial as well as want ads in the aforementioned publications (and any others you can get your hands on), be sure to register with placement agencies. This applies specifically to musicians who are interested in joining a national act or connecting with a Southern California band, as opposed to those building up their own local project. Right off the bat, the two that come to mind are **Rock Congress** and **The Musician's Referral Service**.

If you're into the hardest of rock formats, your best bet for placement is in Lucy Forbes' Rock Congress. Probably the leading expert of the local heavy metal scene, this agency was established to provide placement of musicians into appropriate bands at both local and national stature. The standard requirements for auditions also apply to agency registrations: musicians should come prepared with a professionally-written biography, an 8X10 black and white publicity still and a demo tape of a few of your best works.

According to Forbes, "Rock Congress is the only private Personal Management Company in existence that searches the world for hard rock/melodic hard rock musicians. We presently (ie. at the time of this manual's publication) have over 100 clients—vocalists, guitarists, bassists, drummers and keyboardists. We've scouted the world for the finest musicians—from all over the U.S.A., Canada and even Europe.


"We have placed players in Kingdom Come (three members), Alice Cooper (Ken Mary, drummer), Accept (David Reece, vocalist) and have worked with local as well as world-famous bands such as David Lee Roth, Lita Ford, Dio, King Cobra, WASP, Billy Sheehan, Jake E. Lee, Fifth Angel and many more..

"You can take your first step toward a career in the music world by calling the Rock Congress at (213) 827-2170 (or send your press kit and demo to Lucy Forbes, Box 727, 2554 Lincoln Blvd. Marina Del Rey, CA 90291). We also help many bands by label shopping, and recently got Wrathchild (from Baltimore) signed to Atlantic Records. We're rockin' on to find new undiscovered talent and take them to the top!"

Remember, appointments always take longer to schedule and require much more time than you'd ever imagine (it's the law that Murphy forgot!), so call the aforementioned agencies as soon as you've decided to scout a gig. If you're new in town, start making contacts even before you unpack your suitcase—you'll have plenty of time for that in-between interview. Even if you're not planning on relocating to or visiting L.A. for awhile, it doesn't hurt to start making contacts. For some mysterious reason, L.A. auditions seem to take forever to arrange. Furthermore, deciding on who passed the audition takes even longer.

This should go without saying, but due to the stereotypical "musician's ego syndrome", here's some common sense advice: Be patient and on time for your interviews regardless of whether they are with agencies, local bands or international recording artists.

The novice or unknown musician must remain humble no matter what and realize he is not doing anyone a favor by auditioning (there are literally hundreds of talented players vying for just a handful of opportunities in the music business at all times.) The newcomer must keep in mind he is the privileged one, no matter how good he thinks he is. Pride should never get in the way of an audition, especially if it is arranged for you by someone else (whose reputation is on the line if you turn out to be an idiot).

You're not expected to automatically qualify for every band you audition for: you may not be good enough, or you may be too good, or your musical style may not be what the band is looking for. These are all acceptable reasons for not "getting a gig". However, "blowing it" because of attitude problems (cockiness, indifference, rudeness, or an infinitum of other negative personality traits) is rarely tolerated on the music scene—in any city. So, no matter what the circumstances or who the audition is for, always be courteous and punctual (even though Forbes insists that the acceptable rock and roll time is fifteen minutes later than scheduled)! 

ATHENA LEE FORMS NEW BAND

by Gerry Gittleston

Ex-Hardly Dangerous drummer Athena Lee has formed **Bulletproof**, a brand new all-girl rock group set to perform local concerts in a matter of weeks.

Lee, sister of **Motley Crue** drummer **Tommy Lee** was central to **Hardly Dangerous**' sound and when it was learned that Athena Lee quit the band, there was strong concern about the all-girl outfit ever replacing such a talented drummer.

While **Tommi Gunn's** **Anthony Fox** has been temporarily handling the drum chores for **Hardly Dangerous**, Lee has big plans for **Bulletproof**. "This band is different than **Hardly Dangerous**," says Lee, talking to the media for the first time since leaving **Hardly Dangerous**. "There's more of a groove to the music. I like things that make you move. I don't want to play **Strip** music like every band I've seen lately."

Bulletproof will feature an exciting new frontwoman named **Jesse**, who Lee describes as "four-foot eleven, but full of power."

Hardly Dangerous' last gig with Lee was in June at the **Mason Jar** club in Arizona, where **Warrant's** **Jani Lane** and members of **Kingdom Come** joined the girls for "Wild Thing."

"I had quit that morning," Lee reveals about the Arizona gig. "There was some personal friction, so I just decided to leave." **Hardly Dangerous** had gotten to the point where we had such a bad name and such a bad reputation that nobody wanted to work with us. It was a party, but it was my life, too... I still love those girls."

It's true enough that **Hardly Dangerous**, collectively speaking can party as hard as the most hedonistic male bands, but it's also common knowledge that **Hardly Dangerous** was, and may continue to be one of the most exciting and biggest-drawing headliners on the local circuit.

Lee left town shortly after the uncoupling, heading to New York for some session work before putting the **Bulletproof** project together.

The other news in the Lee camp is that the drummer was married to **Tender Fury** stickman **Dino Guerrero**, on September 9 in Las Vegas. It is Lee's second marriage.

"I'm looking forward to playing again," Lee concludes. "I'm gonna be back!"

HOT SHOTS



Hunks-N-Junks

Vinnie Breeding
Nastie Boy

BILOXI

On the road

Let's play a word association game, shall we? I'll say a word, and you reply the first thing that comes to mind. Music. <Rock n' Roll> O.K. you passed. Rock n' Roll. <Biloxi!> Good! Now, Biloxi. <HOT> as in weather, Jeez, it was hot in Biloxi, Mississippi, where the Southeast's most popular Son's headlined the Gulfcoast Coliseum on Saturday, Sept. 3rd.

The band and crew took the tour bus route out with the equipment trucks, and I flew out right after deadline Fri. at 2 a.m., was picked up by limo at the airport, and whisked to the Biloxi Inn where the Coliseum management had generously provided rooms. Being a Southern Belle myself I had little trouble adapting to the clime and customs, but was more than amused when a California native of the band "Mr. Popularity" **Jimmy Toucey** the keyboard virtuoso, ordered breakfast and exclaimed to the waitress "What's That?" I looked over to where she had heaped a portion of good ole' Georgia Ice Cream on to his steak and eggs, and calmly replied, "Grits, Honey, where are you from, anyway?"

The rest of the day was spent doing radio talk shows and on location remotes, T.V. appearances and signing autographs. Every where we went. At the local Mall the Music Stores were playing music videos of the band, and the road crew repeatedly explained that they weren't actually "In" the band to which the zealous throngs of teen-age girls replied "We don't care, you're *with* them, can we *please* have your autographs?"

Portions of the stay I spent trying to keep my body temperature somewhere close to normal by staying immersed up to my nose in the pool, and joining the monitor technician **Stewart Herrera** on the beach at the jet-ski stable. The guys got a lot of frustrations out on the jet-skis and Herrera and drummer **Tony Radford** proved formidable competition to the local boys at precision rodeo riding on the waves.

The night before the Concert, we were down at the auditorium checking the sound and light equipment out as the union crews were installing the system. You know, I never realized just how much work goes into a concert, especially before and after the band takes the stage. Stage Manager **Norman McCaffrey**, Guitar Technicians **Kevin Videto** and **Trent Marx**, **Herrera**, Crew member **Ed Videto**, toiled until the wee hours of the morning and then up at the crack of dawn for sound check, while the band headed for the radio station.

The Coliseum is roughly the size of the Sports Arena, and the Who, Bon Jovi and Metallica had just finished playing there, so the local crews were pretty used to the all-night set up. They were all coming back for the festivities later that evening.

Deanna Holleman (wife of lead singer **Clyde Holleman** and a damn fine musician herself) spent the better part of the afternoon negotiating the T-Shirt concession, shuttling crew

members between the arena, the radio station, the suite, and just staying one step ahead of everything.

The first two acts went on and off, and then the big moment arrived as the band took the stage amid the roaring screams of the audience, and they opened their set up with "Listen to Your Heart," and gained momentum leading up to tumultuous drum and bass solos by Radford and bassist **Levell Price**. I think the high point for me was while standing behind the drum risers, looking out into a sea of upturned faces, mostly girls on someone's shoulders, singing word for word to "Someone to Love You," which has been in Super heavy play on the stations in the South.

Just before the encore, Holleman offered to have the and autograph the T-Shirts the kids bought, and during the last song We were deluged with last minute buyers, who put in their requests for signatures.

After the show, as Holleman was signing T-Shirts, they decided to let the kids all come backstage and meet the band and you'd have thought it was Christmas.

With the arena finally clearing out and the Road Crew taking over the final act of putting everything back, we departed for the hotel, and slept like babies 'till it was time for me to hit the airport on Sunday.

Biloxi (the band) as always, gave the audience 110% and the resultant ovations, and expressions of devotions were earned, not in a plastic, off-hand Hollywood manner, but in sincere dedication to their craft, and fans.

Biloxi's single "Someone to Love you" was featured on the Rock Network's second compilation tape, and somehow ended up in Japan in the hands of Mr. Fujiwara, a rock promoter in Japan. Fujiwara contacted Sandi Oba at Hazel Blue Productions for a showcase, and dates of their tour of Japan will be announced at the end of September.

You can look for them at the Troubadour, where Gina gave them their first break and will always have them to play, any time.

Mother's Finest is headlining a show at the Palace and Biloxi will be opening for them. Coincidentally, Holleman used to play in a band Five Miles High that toured with Mother's

Finest a couple of years ago. They are currently working closely with Sam Harrell, Promotion & Marketing of Atlantic Records.

Biloxi will be returning to the Gulf Coast Coliseum to open for Bad English.

Press Release: Tk102 in Gulfport Miss. & it's sister station TK101 in Pensacola FL have Biloxi in regular rotation and these station are R&R reporters. They are currently listed as Number 2, beating the likes Aerosmith, Bon Jovi, and Skid Row. **Congratulations!**



**"Grits,
Honey.
Where
are you
from,
anyway?"**



The Black Cat



Hey Thrusters...here's a run-down on what's been going on, in, up & down and around the Bay Area.

DOIN' THE BUMP AND GRIND

At a recent Monday Rock Night at Mako's in Clearwater, local band **Kitty Grinds** put on an energized show. Lead vocalist/occasional guitarist **Phil Gregory** is one of the most exuberant front men around. The rest of the band, themselves not lacking in energy, are **Don Huber**, guitar, **Robbie Bedrock** (?) bass, and **Michael John** on drums... (Ever notice how some drummers make faces while playing as if they were suffering from painful 'roids? Well not Michael...oh, never mind, the girls understand!)

Anyway, the **Grinders** covered material off their new, self-titled release. Opening the show with "Tonight" the band performed "She's Hot", "15 Will Get Ya 20" and "She Likes To Party" among others. The crowd, although not a packed house, really seemed to get into the show. Seen partying and hanging with an array of rockers and rocker-be's were **Jeff Taylor** and **Roby Strine** from **Rox Gang** (affectionately known as **Crotch Gang**) and members of **Emerald City**.

Opening for **Kitty Grinds**, a new band on the scene, **Cast of Nasties**, featured former members of **Cachet**, **Cinema 69**, **Marquis De Sade**, and **Cry Tough** respectively **Billy Bratt**, drums, **Vinny Breeding** (as in propagating the species) guitar, **Cindy Sexton**, bass and **Mike Tazz**, vocals. The **Nasties** proved entertaining song-wise though the band was lacking pizzazz and seemed uncomfortable on stage. Could it be the curse of the **Mako's stage** or is that *pit*?! With more work on their performance, the **Black Cat** predicts the **Nasties** will be a band with a promising future

Is That A Registered Trademark?!

Local Heartthrob **Jef Clouse**, AKA **Cody Jarrett™** has moved to reside in Los Angeles...now, now

girls...stop crying, he'll come back to visit! Tagging along was the guitar lesson maestro, **Dallas Perkins**. Yep, **Thoroughbred's** own...he's also relocated to the wild west coast. Watch for an interview with **Jef** or is that **Cody** in an upcoming issue!

RUMOR OF THE MONTH

Matthew Trippe of "Will the Real Nikki Sixx Please Stand Up" fame is playing bass with **JetEye!!** Where's **Don Brown**? I mean, isn't that sorta like admitting you hung out with **Kevin Dubrow** (who?)!

BILLION DOLLAR BUCKEYES

Whilst roaming the countryside The **Black Cat** had the opportunity of running into **Alice Cooper** at the

Varsity Club located off the **Ohio University** Campus. Seems **Alice** is a big **Buckeye** fan. As the crowd was gearing up for the first game, **Alice** was doing some promotion for the new album and band. As an aside, did anyone catch **Alice's** cameo appearance on **Guy Mann**

Dude's debut release on **MCA**. Check it out and look for **Alice** on tour this fall.

THE SWAMP PARADE

The **Black Cat** was out on a humid night to catch **Parade in Paris** at the **Swamp Club** in **Gulfport**. Storming through their first set, the band beat out old tunes from **Fear and Fascination** along with new material. This is a warm-up for an upcoming national music seminar and showcase

in **Atlanta** where they will be playing **Club Rio** (**Rob Lowe** fame). The **Black Cat** will keep you up to date on their progress, but back to the show which proved to be electric.

Even on a 10 x 12 stage, the pulse never stopped, even when The **Cat's** whiskers were being singed from having to stand so close to the lights. If

you haven't seen **Parade** in **Paris** in a while, check them out, especially the new song, "Simply For the Moment" which proves that the band's new twist in direction is a positive one.

I'M A
DUD-BOY
DEPART-
MENT-SKID
ROW AND
BON JOVI
The

Black Cat arrived late and paid two dollars to park in someone's front yard. The **Lakeland Civic Center** loomed into sight. **Skid Row** had already hit the stage and was pounding out an unbelievable version of "18 & Life". **Sebastian's** vocals proved just as strong and vibrant? Live—um! This **Cat** would like to like to sink her claws—oh, never mind! What a feast for eyes and ears.

During intermission, I wandered



Grindin' Away

around to scam a better view for **Bon Jovi**. The audience was a sea of young hormones pushing, shoving and sweating as bodies were passed over the barriers from **Skid Row's** set. Ah the lights dim, the sound of pre-pubes screeching vocals rise to an ear-splitting pitch.

Wow, what a thoroughly overwhelming disappointment. From the first skyrocket, flash pot explosion to the first garbled lyrics sung, I found myself straining these cat ears to decipher what **Top 10** song the band was playing. The audience didn't seem to mind—maybe I'm getting old. Naa!!

As for what actually took place, what happened **Jon**?! **Jon** had a mundane stage presence of step to left, step right, jump up and down a little to prancing along on the sidewalk rig suspended around the arena. How entertaining! Now, don't get me wrong, you probably think I'm picking on **Mr. JBJ**. I realize it was the second show and everyone has an off-night. This **Cat** remembers seeing some impressive shows with **Jon Bon Jovi**. Better Luck Next Time!

If you've heard the latest gossip around town, write to **Black Cat c/o Thrust Magazine**, 8401 Ninth Street N #B-220, St. Petersburg, FL 33702. Till next time the **Black Cat** wishes you...Sweet Adieu.



Hangin' and Thrustin'



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A LITTLE F**KING BIRD

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A little fucking bird, outside my window sits, and I whistle a tune that I know will bring him close. Just when he gets close enough I grab him from the sill, and as I look at him, he looks at me. I ready for the kill.

The little fucking bird who has bothered me in here where I'm not 'sposed to be bothered. Haven't I made that clear? "Well it's time to die you little fucking goddamned shithead bird!" He continues to stare up at me listening to each word.

"Why aren't you scared of your near fate, my little feathered foe?" I ask the little fucking bird who's puzzling me so. I ask him, "What have you done for me lately? You who have the nerve to perch upon my window!"

The little fucking bird doesn't struggle like he should, for he knows I'm going to kill him as of course I already should have done before I began talking to him. He looks at me with a stare so cold as I lift him and place him on the ledge above my fireplace. And I leave the window open to allow him one last chance. He knows. He must know this is his last chance. Don't you think he does?

The little fucking bird is still sitting on the ledge. Outside his friends and family cry to him to fly away as I look out in amusement taking my eyes off the little fucking bird.

Suddenly he sees opportunity I missed. He flies right in my ear and my brain he really pecks. My ear now bleeds from within, and I can't get the little fucking bird out of my head.

He sings and sings and wakes me up when I try to go to sleep. Each time I try to kill myself he pecks me with his beak. So as you see this moral has a story after all. Don't let a little fucking bird inside your head.

That's all.

THE END

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